

THE PLEASANT volume of Jean Giono's collected novels, the first of five, contains *Noëssence de l'Olympe*, *Colline*, *Un de Baumugnes*, *Regain*, *Solitude de la plie*, *Le Grand troupeau*, three shorter texts, and an extensive apparatus of introductions, variants and notes which is the result of excellent teamwork.

The editor-in-chief, Robert Rieatle, admits the risks attendant on the attempt to snare what is a contradiction in terms: a contemporary classic. There are gaps in the documentation, and Giono's own help, generous though it was, is notoriously ambivalent, as indeed befits this great inventor of fictions. Academic apparatus is not inappropriate to him for, though largely self-educated, he was a man of vast culture, even if he did tend to nix the great intellectuals he admired: Homer, Virgil, Machiavelli, Cervantes, Stendhal and Melville. The variants show us a craftsman devoted to his work, forcing himself to impose some degree of order on his demonic imaginings.

Noëssence de l'Olympe is the key work. In this inverted epic, Ulysses is made a prey to his imagination, which serves alternately to protect him and to scarify itself. Shown as an lacerated liar, Ulysses is, however, only partly responsible for the fantastic legend of prowess which proliferates by the medium of oral tradition around his rather sedate person. He lives in a world of deceitful appearances but unmistakable passions. He fears his legend will get out of hand, he fears in fact the day of reckoning with Antinous when, appropriately, he will be saved from confrontation by the comically fatal accident which befalls his rival. The gods are felt as present and ere yet halfheartedly denied by the protagonist, Ulysses especially in some awe of them because he has usurped their prerogative of illusion-making.

In his excellent introduction, Pierre Citron quotes from Giono's notebooks on the central place which lying occupies in his work. The lie for him is an integral part of all passions. In a superb chiasmus, Penelope and her husband, on reuniting, embark on a diet of falsehoods about the intervening years. A limp punch which Ulysses aims at another man lends with "all the terrible weight of a mysterious reputation". *Noëssence de l'Olympe* is a marvellously inventive story, still extremely bookish in inspiration, yet treating the revered Homer with loving derision. Image-selling is seen as a preoccupation of the earliest ages of man, as well as of the latest.

The Pan-trilogy (*Colline*, *Un de Baumugnes* and *Regain*) transposes this mythological framework to peasant life in Upper Provence. The catalyst here was the *Leaves of Grass* of the "American Pan", Walt Whitman. *Colline* is composed in stanza-like paragraphs and is indeed a kind of extended prose-poem, in a disarming anticipation of criticism, Giono spoke in a preface of this "delectably false" sound of the French spoken in his home town, Mabiouque. And certainly the

The joys of lying

JEAN GIONO

Oeuvres romanesques complètes
Volume I. Edited by Robert Rieatle.
1,315pp. 59fr.

Les réels de la demi-brigade
167pp. 18fr.

Paris: Gallimard.

epitaph suits the fanciful ravings of the paralysed Pan-figure, Janet, as he curses the despoiling of their habitat by his neighbours and makes a plea for a new gentleness in the relationship between man and beast, and man and soil. Janet is by turns described as mineral, vegetable or liquid: he clearly is offered as part of the natural cycle.

Like its predecessor, *Colline* is a novel full of mystery and fears. Trees, as Sartre's Roquentin was to find out some years later, are more than trees. Indeed the vision in *La Noëssence* of Nature recapturing its lost domain by choking the city could have come straight from the recurrent apocalyptic vein in Giono's work. Such a vein obviously carries with it a proneness to preachy. *Colline* is a kind of pagan sermon on the mountain. Its villagers are barely distinguishable from each other or from their environment. They act collectively against what, in their superstitious dread, they see as the evil of Janet's vision. Giono himself, in his depiction of Janet and in the ambivalent ending, with its suggestion that no lesson has been learnt, leaves open the question of whether ethical notions of good and evil are really apposite to nature and its agents. What does come over clearly, however, is the living, dynamic force of the natural world, kept in continuous motion by the use of active verbs.

Giono, in company, was a master of improvised oral narration. In *Un de Baumugnes*, varying his gamut of techniques as he was to do regularly throughout his career, he uses the device of a soft-hearted, but tough-spoken narrator, Amédée, in order to toy with the reader through the promotion of suspense. It is this phenomenon of goodness which is the view here. The pure-hearted mountain-dweller, Ahin, with the help of Amédée saves an ill-used plains girl shut away by her ashamed parents. He courts her at a distance, phyllog "the song of the world" on his harmonium (a homely twist on the Pan-pipes), describing *Un de Baumugnes* as a cordial book, not without sentimental dross. This is balanced, however, by the orlful drama of the clover's return for a blessing from the dangerously crazed parents. All the same, some of the direct appeals to the reader, seeking to put him on his honour as a warm and feeling being, are belligerent. Though youth and goodness triumph, the underlying theme of cords, stretched in conflicting directions, lends tension to the proceedings. When the final cord, linking the aging Amédée with his protégé, is snapped, the tension resolves into a calm sadness. The healers, the "old husbands", as Jacques Vioré aptly calls them, who recur so often in Giono's work, are always essentially solitary.

Panturle, in *Regain*, is almost literally a lone wolf, until he finds the woman who will share his solitude and help him to rehabilitate the land around which has deteriorated through neglect—the other side of the coin to this message of *Colline*. What Giono advocates is, then, a balanced and respectful utilization of natural resources, for his nature-worship does not extend to refusing that the blade of the plough should ever cut into the earth. As in *Un de Baumugnes*, a much-used woman is salvaged and renewed by love, a love which is a kind of mutual physical charity and empathy. *Regain* is Giono's most erogenous book. The "wedding-wind" which blows the pair together inflames their desires; the whole of *Regain* shares in their joy.

With *Un de l'été*, Lawrence's receding complexes, Giono sings of the body's needs more freely than any other French writer. To those tempted to say of him what Voltaire said of Rousseau—that he was loving us to go back on all fronts—it could be replied that the hunter Pan-

pour moi," Giono himself is so caught up in rendering the volte-faces, the volte of charged situations, so eager to bennet, that he sometimes forgets where he is going. And his habit of publishing earlier attempts at heroes after the novels in which they appear in full splendour does little to clarify their motivation.

These trials serve mainly to blur the issues even further. For instance, Langlois's political preferences are impossible to decipher. He sides with those who have *héro* or charm, without bothering overmuch about their particular ideology. Like his prewar brothers, he often seems closer to his horse than to other human beings. As Baudelaire said of Balzac's conies, all of Giono's heroes are genties; they all live in the superlative mode.

At his frequent best, he was, as M Rieatle stresses, a truly great storyteller, capable of every tempo, from the near immobile *Regain* to the hell-for-leather action of some of his interludes. A passionate music-lover he adored the orchestration of themes, symbols, movements. His posture varies from intimate involvement (in *Le Grand troupeau* he evokes beautifully the joy and the burden of being a woman and having breasts) to an Olympian pose as impresario or demiurge. The story "Prélude de Pan" is a kind of self-advertisement. Like the Pan-figure who, to teach some cruel villagers a harsh lesson about their mistreatment of a wounded bird, intoxicates the whole assembly and sends them cavorting and coupling with a monstrous tide of animals, Giono always aimed to be a spell-binder.

M Rieatle has some pertinent remarks on Giono's obsession with blood-letting, with the opening of entrails and on the erotic nature of such spectacles. No doubt Giono would have liked a real gladiatorial show, but his own imagined gore captivated him. Possibly, too, it was an overkill from his general zest for living. Giono told M Rieatle that he preferred those novels in which he did not know where he was going next, where curiosity detailed his choices. Hence the frequent structural lurches, the often unfinished business.

Where M. Rieatle offers a less plausible reading, however, is in his suggestion that there is a meta-physical angst present in Giono's book—a reading based principally on Giono's frequent descriptions of wells entombing workmen. But Giono surely belongs to the Platonist and Nietzschean tradition of the Original Oneness, and is not tragic in vision. Any tragic events in his

Last of Mauriac

FRANÇOIS MAURIAC

Maliavere
73pp. Paris: Flammarion. 15fr.

This fragment, seventy-three pages long in large print, is Mauriac's final work, and he was busy on it almost up to the hour of his death. It is the beginning of an intended sequel to *Un adolescent d'entre-fols*, that nth variation on Mauriac's themes which he wrote when he was already past eighty (reviewed here on April 10, 1969). The central narrator is, as usual, a version of Mauriac himself, the rather frail, sensitive, rich boy with a love-hate of his mother, who comes up to Paris from Bordeaux and is torn between sensuality and religious fervour. In *Maliavere*, the adolescent has become an octogenarian and is looking back, particularly to the death of his mother, of which he gives an accomplished description. He has had a modest literary career as a *chroniqueur* on the *Echo de Paris* and the *Figaro*, but he has neither married nor become really famous, and in that respect he is a less positive version of the author. A young man of nice

work are an offshoot, an thought, and not a premise, creed is one of eudemonism can be attacked, like a cat, and most often suits its assailants. It is a kind of mindless contrary to the mongering so prevalent in the that of the pursuit, enjoyment, defence of happiness, against nay-sayers. But, if there is fundamental tragedy, there is inevitable concomitant of all our ventures: boredom. Giono has known *accidia*, and he was the nearest he got to it. He wrote to save himself from boredom in himself and, imagined probably accurately, readers.

We live in a pharmaceutical society heavily addicted to pills, and prescriptions of all kinds: on a Greek doctors and fake responses to genuine appeals. Giono set himself up early as a verbal faith-healer. At his he is indeed a kind of horse-drawing, charms against loneliness or boredom. The number of his figures in his work underlines the point. He has always enjoyed the readership. It might yet be further, to take in those who are day by day urban life on the one and those, on the other, weary of the anti-novelistic New Novel, should appeal to the lovers of Westerns, for his work is a curd and telling amalgam of Western and Greek mythology transferred to Provence. Pioneer country, indeed, the ability to read the world to trek man or beast, to settle without recourse to officialdom, myriad ways of communing, messages, violence, comradeship and cooperative love, set in a would-be timeless frame where the god in man has its ambiguous say.

M Rieatle nicely links Giono's "L'Artiste" of *Les Grands chemins* with a cardsharp who, to provoke a cheat in slow-motion, Giono's chief, argues M Rieatle, is a liar not displeased at being caught in the act. When we catch him we congratulate ourselves, but he who has conducted the operation. Similarly, the face the cover gazes out at us with mixture of candour and calculated sensuality and asceticism, and ruthlessness. Giono was as knowable as any of his later novelists. Somehow, would-be attempts at depth-psychology slide off his back. He was a force of nature, a nexus of self-assertion, a powerful creator. His favourite image that of Ouroboros, the snake eating its own tail, a perfect figure of sufficiency. As Giono said in his earliest texts, "I est de l'extasier devant l'admirable". In any ecstasy we might be reading Giono we should keep eye open, to spy on the oncoming tricks.

And Mr Alexander illuminates the humanist values that inform both the structure and the moral issues of the play. Particularly effective is his use of the Renaissance "art of memory", and although one may be less convinced about the relevance of some of the mythological motifs referred to, the sense that emerges of a controlled and highly ordered complexity in the play is convincing. In his approach to the "totality" of Shakespeare's later comedies and tragedies, R. A. Foakes has chosen to explore one of the most elusive aspects of the theatrical text: as it appears in cold print. While variations in tone between solemnity and pastiche, and between ironic detachment and sympathetic involvement can be immediately established in performance, they are very difficult to detect in a reading of the texts, particularly the Problem Plays and the Last Plays. Professor Foakes argues that critics concerned only with thematic interpretation have tended to flatten out the shifting register of tone in these plays, or at best are puzzled by what they regard as uncertainties and inconsistencies in characterization and motivation. He sees the plays in terms of a development in Shakespeare's technique towards ironic distancing and self-conscious theatricality. This self-consciousness of the comic vitality. This certainly brings out the comic vitality in the Problem Plays, and relates the arbitrary contrivances of the Last Plays to their concern with "the mystery of human behaviour in a mysterious world". Professor Foakes may be right in associating these techniques with the burlesque of the comedies written by Marston for the theatre, and he may be right also that these were indeed played as burlesque (the case is hardly susceptible of proof, but it seems equally probable that in developing methods of ironic distancing and burlesque Shakespeare had to look so further than to the kind of effects he had used already in such early plays as *King John*, *The Two Gentlemen of Verona* and *Love's Labour's Lost*.

inevitable realism

AND GASKELL:
and Reilly: The European
after Ibsen
Routledge and Kegan Paul.

"generosity of feeling": Shakespearian realism, even in *As You Like It*, is supreme because "in Shakespeare, with all his improbabilities, his convention of disguise and absurdly happy ending, we have life expressing itself with a delighted energy in every phrase": the realism in *Peer Gynt* is found in "the bodily energies" of its protagonist—"From the beginning Peer is exuberantly alive, mincing the flight and plunge of the reindeer, galloping over the stream with his mother, or halting her on to the roof of the mill": in another context we are told that it is "the humour that gives *Peer Gynt* its moral realism": with Sygne and Lorea the realism depends on the fact that "a fantasy believed in strongly enough becomes real", while Pirandello's six Characters might have been more real if they had been made to speak verse.

The author's approach in all of this is amiable—moralism, generosity, vitality, fantasy, humour and so on are successfully held up for our approval—but the critical water becomes very muddy indeed. The words "real", "realism", "reality", are peppered over the pages, but they are used so variously that one soon stops hoping they will ever stand still. When we are told towards the end of the book that Brecht is "as realistic as Sygne or Chekhov", we know it means simply that he is as good a playwright as they are.

The book is in two parts. The first briefly describes the kinds of play recognized by M Rieatle: modern drama develops three major conceptions of reality: the naturalistic account based on nineteenth-century science, a subjectivism that assumes the mind to be the first if not the only reality in our experience, and a religious vision, not always Christian, that posits a world inaccessible to the senses.

the scenic unit. *Scenic Form in Shakespeare* is rich in insight and sensitivity alert to the methods by which Shakespeare manipulates and develops audience involvement through the structure of individual scenes and the dramatic logic which relates them. Mr Jones draws a useful distinction between "continuity" and "duration" in the management of the audience's sense of time, which enables him to dispense with those notions of a "double time-scheme" evolved to account for apparent inconsistencies. His discovery of a "structural rhythm" occurring in several cases between the end of the third act and the conclusion of the play lends weight to the possibility that the plays were constructed with an interval in mind, while Shakespeare's development as a "scenic artist" is shown to have been a process of constant refinement of the inventive, constant refinement of the inventive, constant refinement of the inventive.

Mr Jones's method takes him towards a preference for plays of a "classical" shape, and economy the seems "shapeliness" and economy the seems more at home with *Julius Caesar*, *Othello* and *Macbeth* than with *King Lear* or *Antony and Cleopatra*, but the significance of one dimension of Shakespeare's art has been given some timely emphasis.

Present, *Play and Duel*, Nigel Alexander's study of *Hamlet*, is learned, methodical and so eloquently argued that it is in parts difficult to read. But perseverance is amply rewarded by the coherence and critical penetration of the book, which is engaged with the moral experience at the heart of the tragedy. "In *Hamlet*", Mr Alexander writes, "the art of the theatre continually provokes its audience into self-revelation." We are indeed guilty of creatures sitting at a play, the process of whose scenes "processes" of words, observes, "is to set the poet to work to emphasize Shakespeare's intellectual interests more comprehensively than any of the other tragedies."

With audience in mind

With audience in mind

JONES:

Form in Shakespeare

Clarendon Press: Oxford

1971, Pp. 13.

ALEXANDER:

Play and Duel

Routledge and Kegan Paul.

SHAKESPEARE:

The Dark Comedies to

the Play

Routledge and Kegan Paul.

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mance has not always impinged

on critical approaches to the plays.

There is a certain disdain for the

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rejection of spectacle in

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word "stage-craft" has

to suggest a branch of

the arts.

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To replace the old elite—which need not be idealized—there came a

new stratum which had no continuity with its predecessors, for the purges took place in different waves, and in the end liquidated the entire body of activists who had taken any direct part in the revolution and civil war, or had participated in party life and knew the party's structure before 1937. Evidently, an indispensable condition for the formation of the new elite was also the fact that until 1937 its members were only on the lowest level of public life. Sharp changes in the destinies of the new elite took place in those very years, 1937-38. N. Avkhimovich (chairman of the Council of Ministers of Byelorussia, 1956-59) in 1938 became secretary of a regional party committee, and by 1940 was already a secretary of the republican Central Committee. N. Gorkov, who became a republican secretary in 1938, had been unexpectedly promoted in 1937 from low-level work to the important post of director of a department of the Central Committee. N. Gusev (secretary of the republican Central Committee in 1947-51) made a staggering leap in 1937, from being a student for the post of secretary of the City Committee, for by 1938 he had become secretary of the District Committee, one of the highest posts in the Soviet Union. The new stratum, formed for good and all towards the end of 1938, has preserved its continuity to this day.

Byelorussia experienced yet another wave of purges after September, 1939, though it was smaller in scale. This was after the unification with it of Western Byelorussia, when virtually the entire corps of activists of the Western Byelorussian Communist Party was liquidated, after leading an active communist movement in this part of Poland. After the events of 1937-38, which completely altered the composition of the leadership of the Soviet Union, it was extremely undesirable to rely on a corps of activists who had an idealized concept of the country and did not know what had happened there. (Although, as experience showed in the Baltic states, where fear of an alternative to this was necessary to rely on elderly Latvian and Lithuanian Bolsheviks who had survived the camps and exile, these people fully justified the trust bestowed on them.) For instance, in 1946 the old Lithuanian Social Democrat, Professor Matulaitis, who had worked until 1938 in the apparatus of the Byelorussian Academy of Sciences, was returned to Lithuania from exile, and ended his days surrounded with honour.)

But 1938, as has already been

briefly indicated, entailed another important event in the history of Byelorussia with far-reaching consequences. This was the beginning of the removal of the Jewish population from the country's political life. The active participation of the Jews in Byelorussian political life under the Bolshevik regime was conditioned in the first place by the very high proportion of Jews in the urban population—44.1 per cent in 1925, or 10.7 per cent of the entire population, i.e. about 450,000 people. Secondly, it was conditioned by the complete removal of racial discrimination with regard to the Jews; and thirdly by the sharp increase in the desire of Soviet Jews for assimilation, their declining interest in religion and their own national culture, and so on.

The proportion of Jews in the Byelorussian leadership was very high. Thus among the first secretaries of the republican Central Committee, Jews were to be found alongside Russians, Byelorussians and Ukrainians: A. Krivitsky (1924-27), Ya. Garmarnik (1928-29), K. Gey (1930-32). A large number of Jews worked in the higher party organs, People's Commissariats, editorial offices of newspapers and journals, the Academy of Sciences, and so on. In Minsk and other cities, a large number of Jewish newspapers and journals were published. The Yiddish language was recognized as one of the official languages of the Republic, and was printed alongside Russian and Byelorussian on governmental forms. As early as 1936, when the mass arrests of Polish political émigrés, including large numbers of Jews, were beginning in Minsk, the accusation was brought out that a Jewish "fascist" organization had grouped itself around the Yiddish journal *Shtetn* in Minsk. This accusation was subsequently broadened to include the existence of an enormous Jewish "fascist organization" throughout the Soviet Union, headed by the former leaders of the left wing of the Bund (which in 1920 merged with the Communist Party), M. Litvakov, E. Frankina, and Vainshtein.

Of course the case of this "organization" was just one of the many similarly fantastic episodes of the purge period, but it served as a pretext for the arrest and liquidation of many people connected with Jewish public life and nearly all Jewish cultural personalities in Byelorussia. After 1938 the publication of Jewish literature was sharply curtailed in Byelorussia, Jewish educational institutions disappeared, and so on. A much greater number

of Jews in the leadership had long broken with Jewish cultural life, and barely even thought that they remained Jews in the eyes of the local population. They nearly all perished, although, in connexion with other episodes in the purge period.

There were never any Jews in the Byelorussian leadership which was constituted after 1938. None of the Jews was the Jews themselves who were Russia's main support in Western Byelorussia in 1939-41, having received the Red Army with rejoicing as a liberator from Polish antisemitism. However, the final blow to Jewish influence in Byelorussia was dealt by the war and the mass liquidation of Jews by the Nazis. As a result, according to 1959 data, the number of Jews in Byelorussia had fallen to 150,000, that is about 2 per cent of the population as a whole. Jewish villages had disappeared completely, and the Jews who survived were concentrated only in the large towns. But even there they did not make up such a large proportion of the population as before the war. Then in 1948 the last remnants of Jewish culture were wiped out throughout Russia, particularly with the closure of the Minsk Jewish Theatre, although right up until 1961 many synagogues functioned unhindered in Byelorussia. After the closure of many Christian churches and synagogues throughout the entire country in 1961-64, it seems that at present there is only one synagogue in Byelorussia, and that is in Minsk.

Although most of the Byelorussian personalities who were removed during the purges have been rehabilitated (mostly posthumously), it may be noted that the Encyclopedia, with the exception of some particularly prominent people like Garmarnik, Gey and Aronshtam, fails to include many Jewish party workers, among them Gantman and Gessen, who were members of the senior party leadership, the Bureau of the Central Committee, as well as Gurevich, leader of the Byelorussian Komsomol, and others—as appears from the first four volumes. It is indicative that the aged A. Boylin, former member of the Bureau of the Central Committee and even chairman of the highest party control organ in Byelorussia, the Central Control Commission, has been excluded. In recent years, since his rehabilitation, Boylin has occupied the honoured position of chairman of the Moscow association of former Byelorussian Bolsheviks, and unexpectedly attained fame in connexion with Evgeniya Ginzburg's memoirs, which were published abroad in 1967 but not in the Soviet Union.

It must be said that the Russians have been remarkably frank. Misstatements of phrasing, short-falls in execution, inadequate bousing, a labour force that is often disgruntled and disillusioned—it is all there in what the Russians have published. It is a salutary exercise to go back, for comparison, to what Jack London and Robert W. Service wrote about the pioneer, free enterprise, free-for-all assault on Alaska and the Canadian Yukon—about those who "couldn't take it" and wanted to go home, and those who were exhilarated, met the challenge, and made good. When it comes to bureaucratic pulling and hauling, one might also take a look at the proponents and opponents of the trans-Alaska oil pipeline from the Arctic Slope.

Totting it all up, it has to be said that the Russians, handicapped by a desperate shortage of technically qualified personnel to begin with, and interrupted later by a war which drained away the best of their manpower to a degree which neither Great Britain nor America suffered, have not done too badly.

John Stephan's book on Sakhalin is better, and more solid than Professor Kirby's account of it as a part of the Soviet Far East. He has been working on the subject since 1964, and can justify his claim that "this is the first modern history of Sakhalin that incorporates both the Russian and the Japanese accounts," and be

also draws on sources in a number of other languages.

A weakness of the book is the undue weight it accords to some kind of Chinese "loose sovereignty" that may once have existed over the island. In the first place, the references are principally to periods in which non-Chinese (the Mongols and later the Manchus) conquered China and also explored or raided as far as Sakhalin. In the second place, Mr. Stephan accepts too unquestioningly the theory, currently fashionable in the United States, that whenever the Chinese accepted "tribute" from some tribe of people outside the Great Wall, the "tribute" acknowledged some kind of Chinese "sovereignty". The truth is that "tribute" was often merely a trading-post neutrality, with a total absence of Chinese administrative control.

This minor criticism should not be read as a detraction. Mr. Stephan's book does much to fill a real gap in our knowledge. Both these works have a further value for those who are interested in the options that are open to Japan to escape from a dependence on the United States which carries with it the threat of a debilitating remilitarization, by developing a policy of participation in the economic development both of the Soviet Far East and of China, in ways that cannot be complicated, as including either Russian hostility to China, or Chinese hostility to Russia.

They discuss his murky role during the purges, after which he was himself arrested.

The impression is that the compilers of the Encyclopedia had firm instructions with regard to all-round reduction of the materials on Jewish party and state figures in Byelorussia in the 1920s and 1930s. However, this limitation does not affect Jewish scientists and cultural workers, even those who were repressed. There are also biographies of all Jews from Byelorussia who became Heroes of the Soviet Union, although their origin can be guessed at only from their names.

Although the Encyclopedia gives virtually no information on the Byelorussian Jews as such, and particularly on their past history, it instead contains an article about various synagogues which have survived in the Republic, treating them as architectural monuments, for instance the Bykhiv synagogue. It is quite clear that the Byelorussian Jewish diaspora is approaching total decline. But at the same time it is important to recall that in the conditions of the 1920s and 1930s the Jewish population in the peripheral regions of Russia (Byelorussia and the Ukraine) unexpectedly played the role of a centralizing and unifying element for the country, opposed to local nationalist forces.

In conclusion it is worth noting that a major failing of the Encyclopedia is its total silence on the country's religious life, which is to this day a very important factor. This applies to modern Byelorussia as much as to its history. We are given the biographies of only a few early representatives of religious culture, such as Frantsisk Skarina, Simon Budny, Ziani, who are portrayed as educational figures. But the historical Byelorussia cannot make a single valid conclusion if he ignores

Masaryk's state

VĚRA OLIVOVÁ
The Doomed Democracy
Translated by George Theiner
276pp. Sidgwick and Jackson. £4.50.

"What we now call the Czechoslovak revival has its roots at the very beginning of our state and it is therefore misleading not to attempt to revert in the past in spite of the urgency of the problems of today." This message, quoted here from a Bratislava radio commentary of July, 1968, resounded again and again during the many debates devoted to present history during the Prague Spring. The Czechs and Slovaks, long dedicated to soul-searching expeditions into their own history, realized that the kinship between Masaryk's state and what they hoped would be a reformed socialism was not accidental. It came to be acutely felt by the man to the street no less than by leading communist reformers.

Historians had been quietly, and sometimes not so quietly, at work since the late 1950s. In addition to the Resistance, including such turning-points as the anti-Nazi risings by the Slovaks and the citizens of Prague, it was the "doomed democracy" of 1918-38 which chiefly attracted their attention. This was both because the history of that period had been ideologically studied in a particularly revealing way and because the lessons to be learnt from an investigation of it might well be relevant to the contemporary plight. Věra Olivová is one of the historians who emerged from the dogmatic backwaters of the 1950s to pave the way for a reform of the entire political system. Their names are now known from history journals as much as from reports of political victimization since Dubček.

The account of how history and historians contributed to the attempted renaissance of democracy and socialism in Czechoslovakia still remains to be written.

The Doomed Democracy is a monograph rather than a fully-fledged history of the Masaryk Republic. Its defined aim is to describe Czech

this most important fact in the country's life. The history of the Orthodox Church in Byelorussia after 1917, which is barely touched upon in the Encyclopedia, is a printed source, is of great importance. For instance it is known that trends in the Orthodox faith in Byelorussia after 1917: patriarchalism, the reformation, nationalism. There were various prominent Church leaders, for instance the Metropolitan Melchizedek (Pavlovsky, who died in 1938) and the Patriarch of the Byelorussian Orthodox Church, who was an independent organization among émigrés, possessing its own organs of government and press.

After 1938—when, as is known, almost the entire clergy of all religions shared the fate of party activists—barely one or two functioning churches were left within the borders of Byelorussia constituted up till September, 1939. But during and after the war, the sectors of the population gripped by religious faith, so the region, as in the Soviet Union as a whole, many hundreds of churches were restored—a result of the state's new attitude to church. As a result of the 1960s, many churches and the many were closed again, but today hundreds of Orthodox churches and one monastery remain. All this shows the enormous vitality of religious faith among the Byelorussian people, and one can hardly doubt that this factor will continue to play an important and increasing role in the future.

Apart from a number of the Byelorussian Encyclopedia, the less is an important event in the history of Byelorussia, and doubtless be for many years the basic sources of information on the country, as well as an organizational centre for the further development of Byelorussian culture.

slovakia's place in a Europe dominated successively by the Germans, the disintegration of the Habsburg Empire and by the rise of fascism. The same takes Masaryk's country into account from the beginning and the end of the period in question that the intervening years, and much of the internal dynamism of the country, and of our planet appear to remain undisturbed.

Czechoslovakia has now long experienced the misfortune of seeing its domestic affairs swamped by external influences. Readers of this English version of course, be primarily interested in these foreign political involvements. Britain, along with others, prepared over both the birth and the death of Czechoslovakia, and the writers of annual letters to the world, this coming September, to commemorate the anniversary of Munich with the hindsight of the present.

What Mrs. Olivová's side of the coin reads Chamberlain and the appeasers acted selfishly, as claims or not (Sir Cecil Parrott's) the author's rendering of motives in his otherwise compulsory introduction) was probably irrelevant then as it is now. Lord Chamberlain was out of the course the blame lie at Britain's door. But it is one of the duties of a historian not to let bygones be bygones, especially to Czechoslovakia.

This is true of the positive legacy of Czechoslovak democracy no less than of Munich. When a Czech public was twice polled in the 1950s, the "most glorious periods in the country's history" respondents in 1946 gave the Republic fourth place, while in 1950, after twenty years of communist rule, a telling indication of the continuity of political values.

But The Doomed Democracy is a eulogy of the past. Mrs. Olivová is a genuine historian and her book is written about her country's external relations, a field in which she has achieved few successes. This is a commendable book and the English version both the publisher and the translator, Theiner, are to be congratulated

CARIBBEAN

mini-states and maxi-powers

DE KADT (Editor):
Foreign Influence in the Caribbean
Oxford University Press for the Institute of International Law, 1971. Pp. 230.

of the Caribbean are inhibited by about twenty people, and are administered by twenty-two different governments or colonial regimes. Their population is less than that of a small Indian state (Mysore, for example), but the vigour of the people has conferred on the Caribbean more than six votes in the United Nations (and as many as fifteen under the broader definition of the Caribbean used by Emanuel Leites, which includes Central America and the Guyanese). Thus, for all its small size, the Caribbean is one of the essential theatres of the region's life, and its "non-viable mini-states", which are "bound by dependent on someone and to some kind of aggression."

influence (a rather euphemism) has been particularly evident in the history of these parts of the Caribbean. The original inhabitants were wiped out within a century of the arrival of Europeans. In the last three centuries something like a million African slaves were

imported to make up the resulting manpower deficit, and after the abolition of slavery hundreds of thousands of Asians were brought in as indentured labourers, contributing to the inter-racial tensions which now complicate the politics of the region.

As for the economy, since the extinction of the buccaners, production for export had been almost the only concern and until very recently foreign enterprises have controlled almost all the Caribbean's international trade. Sugar was king until quite recently, but now oil, bauxite and tourism are becoming more important foreign exchange earners. There is thus little further need for the mass of unskilled coloured labour transported to these islands by a previous generation. So as population pressure erodes the hill-sides the rural inhabitants become ever more anxious to move out. Even where there are no restraints on out-migration of the type imposed by the British, the number pushed into urban unemployment in the urban areas has tended to rise.

Cuba, of course, is the exception to most of these generalizations, and a far from trivial exception, considering its relatively large and well-integrated population (with eight million inhabitants it is easily the most populous island). Robin Black-

burn tackles the issue of why Cuba broke with the United States and to what extent she became dependent on the Soviet Union. His answer to the first question is half-right but oversimplified, and only time will show whether his optimism on the second count is fully justified. On the Cuban-Soviet economic relationship he writes that

the character of the dependence is different. It relates to trade and credit, not the ownership of resources, it permits, or even encourages, the development of a viable and balanced economy. In the past growth increased rather than diminished dependence; today the achievement of growth would have the opposite effect.

Compared to the alternatives available in the Caribbean, this enthusiasm is still appealing, but unfortunately the Cubans have found growth unexpectedly hard to achieve, and their relative "independence" may have more to do with the personal authority of Castro than with the underlying social forces stressed by Mr. Blackburn.

Similarly, Guyana's sorry record of manipulation by the British and American governments may have more to do with the personal failings of Cheddi Jagan (the local Marxist agent then in allowed by Colin Henfrey's otherwise valuable account. In the book's best chapter

he gathers together scattered material on the history of this decolonization, showing how far the British Government would go to thwart the results of democracy, and confirming the allegations of CIA complicity in the riots and political crisis of 1963. Despite Mr. Henfrey's helpful political narrative the puzzle remains why the seemingly ineffectual Jagan should have proved such an anti-theme in British, American, and Afro-Guyanese alike.

Other contributions to the symposium include a sensitive account of the colonial legacy in Jamaica, a particularly good chapter by Harry Hoelink on the nuances of race in the little-studied Dutch territories, and a disappointing chapter on the United States "influence" in Guatemala (a messy subject which deserved no more penetrating analysis). Not one of the studies in this collection supports Lincoln Gordon's concluding assertion that Western influence promotes democracy in the Caribbean. In this region, more transparently than anywhere else, United States supremacy rests neither on moral superiority nor on the diffusion of economic well-being, but simply on the Great Power chauvinism and the helpless weakness of its racially and socially fragmented southern neighbours.

Cultural mergers in Jamaica

BRATHWAITE:

Development of Creole Society
1970-1970

Clarendon Press: Oxford
Pp. 135.

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There were not only slaves but

also, simultaneously, free blacks and

coloureds; not only large plantation

owners but also less prestigious

small white settlers, artisans and

soldiers; not only sugar but also

cattle and coffee; not only white

miscreants but also—even earlier—

black ones; there were not only

white but also black and coloured

militiamen; there was, finally, not

a permanent and simple cultural

division between "Africans" and

"Europeans", but from the colony's

inception a process of cultural

blending and innovation took place.

With a term, apparently now for

the English-speaking Caribbean but

long in use elsewhere in the area,

Mr. Brathwaite calls this formation

of a new and properly Jamaican

culture "creolization". The process

is, as he recognizes, far from com-

plete today. There may, objectively,

exist a "common creole experience";

but, subjectively, at least

four different interpretations of it

can be distinguished, each interpre-

tation belonging to a different social

stratum: "European, Euro-creole,

Afro-creole (or -folk), and "West

Indian" (the latter denoting the

educated middle class, the "most

finished product of unfinished cre-

olization"). To Mr. Brathwaite, the

fifty years of Jamaican history that

he deals with were of crucial impor-

tance for the direction and limita-

tion of Jamaican creole identity.

The American revolution, by tra-

umatically severing the island's eco-

nomie links and sentiments of a

common destiny with the northern

mainland, forced the Jamaican

white élite to ponder its own politi-

cal future; yet those who, hesi-

tantly, advocated a greater auto-

nomous bad to see how, within a

few decades, the island became sub-

jected, both politically and econo-

mically, to greater British control and

scrutiny than ever before. In part,

this was the result of that other

Happening of the period, the

"Humanitarian Revolution", the

ideals of which, forcefully repre-

sented in the mother country, ran

counter to the white Creoles' percep-

tion of what reality—in the after-

math of the Haitian revolution—

permitted.

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and their





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No. 3,670

Viewpoint

BY JOHN WILLETT

OF ALL THE THINGS my generation is guilty of—I'm on the brink of one of my fifty-five birthdays, so such thoughts come gloomily to mind—the one I feel worst about is the terrible mess we are making of our towns, villages, streets, houses, down to the last detail. I'm an addict of modern architecture, and Corbusier for me is one of the greatest geniuses of the twentieth century, but nearly everything that we do in the name of re-planning and redevelopment (when, by the way, did that word "development" crawl out from under its stone?) seems more or less disastrous. Centre Point, which considered purely as architecture is by no means bad, will surely rank as the monument to this age, just as the pointlessly demolished Euston Arch was that of the railway age and the less pointlessly demolished Stalin statue in Budapest that of People's Democracy. Undemolished, there it stands, a huge centrepiece commemorating present-day values: inflation, self-interest, office expansion, and the evasion of public responsibilities. Foreign visitors please note. In another fifty years they will find it in their history books, symbolizing our time.

To get the proper flavour of 1972 in this country one needs to skip a lot of the main "news" and acnly at the overblown comment that is the papers' misguided answer to the telly, and instead to use one's eyes or leaf through the city pages. Both are depressing pastimes. With the pound falling like some dead green whale, the city reporters describe the "dynamic", even "sinuous" process of demolishing laboriously built-up industries in order to "develop" their land and buildings, by putting up still more empty offices, vidualized car-parks and half-dead shopping centres. It's not just the loss of the workers' jobs that matters in such cases; in a firm like Tri-ang (to take a recent example) there are skills that will perhaps never be developed again, and once they disappear the things our children play with will be lost much the less worth having. It is these skills that must go down the drain as our more traditional firms are unlicked by smart city operators or humancely killed off as lame ducks. Up, then, with property, catering, gent's clothing, pop records and other ephemeral money-spinners: down with the heavy industries on which our quondam greatness was based. Aggressiveness, perhaps for the first time in civilizational history, has become one of the acknowledged virtues, and it is the aggressiveness of the motorway driver, aggressiveness at our own expense.

This lament may seem a far cry from architecture, but we are still too narrow in our ideas of that art, which is for better or worse a form of social engineering. The house is a machine for living in, said Corbusier (or words to that effect), and what he meant was not just that architecture shapes living but that living shapes architecture.

The two things are interlocked, so that our cities—and for that matter our countryside—bear the visible imprint of a million and one supposedly non-architectural activities that have gone on there over the years. This is what is so often forgotten in municipal or governmental arguments about what buildings and areas are worth preserving. The standards of conservation are still academic ones, treating buildings as so many specimens, like pictures hung on the wall rather than expressions of a community's character. What matters, however, is not the only original clerestory north of the Thames (or what have you) but the possibly undistinguished buildings which have come to express some aspect of national or local life which is still active in them: e.g. to take purely literary examples, both the BM Reading Room and the Museum Tavern.

Three weeks ago in *The Listener* there was an excellent essay (originally a Radio 3 talk) by J. M. Richards on the Piccadilly Circus plan. Where people such as Richards and Gordon Cullen are worth their weight in gold is that they combine revolutionary architectural ideas—revolutionary to the older generation, that is—with a real sensitivity to the way people live and move in cities, and how buildings both reflect and shape this. I would be surprised, for instance, if they were entirely happy about any plan for the Museum under which the Tavern, and Cradock and Barnard, and Bryce's bookshop, and Davenport's joke emporium (where I recently bought the last of the early twentieth-century flicker-books) all had to go while St George's church alone was saved. But it is just the likelihood of this that shows Richards's proposal for some form of "socialized" redevelopment of Piccadilly (by the state, the GLC or even deplorable Westminster) to be too optimistic. What has architects currently so unpopular is that it is they, as well as the developers and the politicians, who seem prepared to sweep away old forms of living in favour of new ones that suit people much less well. Better the state and its appointed architects than Sir Charles Forte and Mr Harry Hyman. But only just.

So what can be done? I would suggest a new category of grading for preservation purposes; buildings contributing irreplaceably to local character or social life. I would specifically nationalize all theatre sites, since at present there is nothing to stop these being redeveloped as offices as soon as their leases fall in, so that the London theatre's present renaissance is only too likely to be cut short. And I think more should be done to keep all the threatened developments before the public eye at once; not just a scare about Piccadilly one week, then about Covent Garden the next, as is the way of the media at present, but a grand global picture of the proposed changes to London, complete with

motorways, the Scifert schemes both sides of the Thames at Blackfriars, the big brewers' modernization plans, information about stages and timing, and addresses of the relevant conservation bodies or protest groups. May I offer this as a birthday present to Penguins, or *Time Out*, or the Architectural Press itself, any of which could make an admirable job of a compendium on these lines?

Another book which demands to be written—or perhaps it is not so much a book as a way of literary research—is a dispassionate study of the traditional recipes for box-office success, whether in the theatre, the novel or the film. I've always been intrigued by this in an ignorant sort of way, and just lately two experiences have come along to remind me what a fascinating subject it could be. One was the very well acted revival of *Journeys' End*, now on at the Mermaid Theatre, a play which combines a deeply traumatic theme—young English officers in the First World War—with sometimes quite shallow theatrical contrivance.

I think I see what makes this so powerful today; it is the combination of a tightly enclosed setting (the dug-out) with our awareness, sharpened by the awful disasters that in our own time have befallen other people, that the battles of the Western Front were the one comparable ordeal of the British middle class. We are justifiably uneasy about the sheltered life we lead—didn't our last Prime Minister say that the most unpleasant experience of his term in office was being shouted down in a Brighton church when reading the lesson or preaching the sermon or giving the absolution or the benediction or whatever it was?—so to discover an extreme situation so close to home, yet faintly alienated by period conventions and language, is very exciting, especially for the young. It also seems pretty acutely observed. And yet without the contrivance, the unities, the comic relief, the munging of moves and the blanching of characters it could well have fallen flat.

My second reminder is some remarks by P. G. Wodehouse about the geese of his novels: the Mulliner stories. One of English literature's many debts to its senior novelist is that, unlike other successful authors, he is prepared to discuss the mechanics, including the financial mechanics, of his craft. In this case it seems that he had noted down a whole set of new ideas for stories, but simply could not think how to make them attractive to the editor of the *Saturday Evening Post* until he suddenly thought up the garrulous Mr Mulliner and the cosy circle at the Angler's Rest. From that moment they went like a bomb. So what one would like to know—future Wodehouse DPhil students please note—is what the stories were like as originally conceived, and just what was done to them in the workshop to make them go. Then we could tell, perhaps, whether such operations were really to be dismissed as packaging, marketing, so much commercial flummery,

or represented genuine improvement and concentration such as might undergo by the most self-motivated work of art.

I am all for sauntering at the office if you can afford to, but I do not think you can do this—money, I mean, rather than financially—unless you understand just what it is that makes the cash-register tick. Perhaps the writing schools do not do this, though I have never seen anyone who has subscribed to one but the academics notably do not. I cannot really see why. The rules are just as hard to establish as those of more avant-garde forms of writing (which both writers and critics have far more freedom to invent as they go along) and a deal harder to practise; we may tend that they are not, but really are very few highbrow writers who can write a first-class potboiler. Brecht for one could not, as can be seen from his efforts to break Hollywood script-writing—and those who find they can, like Doris Sayers, tend to go on. What I would like to see established then, is the difference between those rules which are mere formulae for pleasing the cash-teller—like putting a comic message in *Journeys' End*, or finishing your novel "Hand in hand together they walked into the sunset"—and those which are equally valid on any artistic level.

This is partly because so many seriously-intentioned writers break down through lack of competence and finish, while the fact that the critics play down these facts gives the authors a false self-satisfaction and leads them to dismiss the public as incompetent idiots. But polish, technique, economy, variety, timing: virtues these, which are not at all easy to acquire even for the successful boiler, are essential ingredients in any great work of art, and the guarantee against their abuse is to ignore them but to learn how when to use them.

Beyond this there is the ever-deepening question of the artist's role. I see for instance that since Round House two weekends there was yet another call (this time in the name of Anglo-Chinese Understanding) for art to give the people what it wants. But, of course, in our society the only measure of this is the box-office. Admittedly there are distortions created by middlemen, which prevent this from being a perfect guide, but it would be illuminating to study how far it differs from the criteria used in socialized societies (such, indeed, as China).

I think we would find that a lot of the basic rules were international, that potboilers were potboilers the world round and that commercial interests, when you came down to it, interpreted the needs of the people very much as did the cultural bureaucrats of the Communist Party. Certainly there is more in common between the artistic principles of the Soviet leaders and those of the late Sam Goldwyn than either side would care to think.



Lord Beaverbrook, just before his 83rd birthday, at Cherkley, his Surrey home.

The great fixer

BETWEEN his startling entry into British politics and society in 1910 and his death in 1964, Lord Beaverbrook, as he was known, amused, enraged, disconcerted, and entranced his contemporaries. Judgments upon him are inevitably vigorous. To some he was a sinister influence, to others a minister of enlightenment, to a third he was wholly unprincipled, and to a fourth he was a man of letters whose newspaper and money were used for noble purposes. To others he was an interesting lightweight, an overrated himself and has been derided by others, who easily became bored, who flitted irresponsibly from one scene to another, whose impact on the history of the times was not of serious importance. And there were those by whom he was profoundly admired, deeply respected and even loved. The contradictions, vowing these extreme judgments, may be forgiven for wondering where the truth really lies.

In some respects A. J. P. Taylor is the perfect biographer of this strange and fascinating man: Mr Taylor's guiding qualifications as an historian and sardonic commentator on modern British and European history hardly require mention. He re-

A. J. P. TAYLOR:
Beaverbrook
712pp plus unnumbered plate
Hamish Hamilton. £6.50.

maines one of the few really original intellects in contemporary history—often idiosyncratic, frequently iconoclastic, sometimes wroong-headed, occasionally very wrong indeed, but always interesting, always provocative and always exciting. On the other side of the coin there are Mr Taylor's prejudices: there are his formidable and there is his factor of his complete devotion to Beaverbrook. Some observers of his warm and profound friendship found it puzzling, but no one who knew both men found it at all surprising. The nagging question is whether the friend and companion of the late years could be a fair and objective biographer.

How are we to test these apprehensions against the unfolding narrative of Beaverbrook's extraordinary career and the development of his portrait of his perplexing personality? Beaverbrook was a child of the Manse, and no understanding of his complex character can begin without appreciation of the importance of

this fact. For always, beneath the surface, there lay apprehension and feelings of guilt. His literary style was heavily dominated by the Old Testament, but this was not the only consequence of early influences. Two other characteristics appeared more dominant at the time, an innate love of mischief and an enjoyment of making money—but with the latter, a rigorous integrity. To his upward rise to considerable wealth came many enemies, but in the fiercely competitive world of Canadian finance his impeccable sense of business rectitude was as important to his survival and success as his quickness of eye and movement. "I did not make situations", he once remarked. "I turned them to account." This was a somewhat over-estimated assessment, as Mr Taylor amply demonstrates.

Then, in 1910, the young Max Aitken arrived in England, already a millionaire; he quickly became a close friend of Bonar Law, not an elected Member of Parliament, but a sharp, but in reality Aitken's friend, with Law was absolutely complete. Mr Taylor handles their friendship perfectly, and emphasizes both its obviousness and its complexity.

Having entered Parliament, Aitken's interest in the House of Commons ended. He was not a man much given to hearing others talk, nor greatly interested in making prepared speeches to such an audience. "I am not at all interested in wasting time in futile opposition to Radical measures in the House of Commons", he wrote bluntly to the Party Chairman. His passion was for political "fixing", and no eye was more penetratingly turned upon the leading personalities in the political melange.

The first coup, and it was a devastating one, was his role in the unexpected accession of Bonar Law to the party leadership in 1911. This role was characteristic. He was the man who, above all others, propelled Law firmly into the vacuum created by the animosity between those groups in the party who favoured either Austen Chamberlain or Walter Long. Perhaps Law would have taken his stand if Aitken had not been there to stiffen and steady him, but it seems unlikely. In the tangled story of the Irish Question between 1912 and 1914 he acted as intermediary, as the go-between who attempted to achieve compromise, and it was he who brought Law and Asquith together at his home for three meetings. The attempt failed, but the episode gives a sharp insight into the real calibre of "the little Canadian adventurer". At the time, very few people knew of this; they saw the façade, and the majority were repelled.

Already the principal aspects of his personality could be discerned. His quick intellect made him soon bored, and he was constantly embarking upon new ventures, or thinking of doing so; he was essentially solitary and self-reliant although sharp and determined, he was in reality not a hard or ruthless man, but peculiarly vulnerable, often hesitant and unsure of his course; he was generous to all who were in difficulties, a real foul-weather friend, but less interested in the successful and eminent; and he took much glee in his role of go-between, intermediary, and "fixer". He was a highly erratic husband. And, virtually by accident, he had entered into the world of newspapers.

In the letters, writings, and actions of the young Max Aitken in 1914 we see the essential character of the subsequent Lord Beaverbrook. Yet he was, and was always to be, an elusive man, an enigma even to those who had come to appreciate his qualities; only his enemies found him a simple man to categorize, and they did so to their subsequent profound misfortune.

Then, the war. Aitken became the virtually self-appointed voice of Canada in Britain and Aitken the natural publicist and appreciator of propaganda had emerged. But he remained also the fixer, the go-between, and the one-man liaison team between the Canadian Government and London.

The formation of the First Coalition in May 1915 owed very little to Aitken, who was in France at the time, but Asquith's downfall in December, 1916 was another matter. It was, he later claimed, "the biggest thing" he had done, and has been related in *Politicians and the War*. Mr Taylor's description of how this extraordinary book was prepared, and why parts of it should be approached with caution, cannot be faulted. Mr Taylor is right in his more modest estimate of Aitken's importance in the crisis than that which Beaverbrook subsequently claimed. "If Aitken triumphed, this was due to the mistakes of his adversary, not to his own skill. This often happens in life."

One result of the crisis was the most strange of all; Aitken found himself in the House of Lords. His own version portrays him as a helpless victim of a series of misunderstandings; his biographer is unimpressed with this version, and the documents fully justify his scepticism.

Aitken went very willingly to the Lords, despite the King's displeasure. He was already embarked upon his career as newspaper proprietor, having just acquired control of the *Daily Express*. And all this within six years of arriving in England.

To the Lloyd George Coalition Beaverbrook's role was initially that of conciliator and middle-man, and

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Chatto & Windus

The whole story

هكذا في الأصل

Nose-fancier's paradise

NIGEL DENNIS:
An Essay on Malta
Drawings by Oliver Lancaster.
54pp. John Murray. £1.75.

Nigel Dennis has, it must be supposed, decided to live in Malta because he likes it there. His spare but magnificent fictional output can hardly have put him in the tax-relief category—like, say, Desmond Morris, whose money is appreciated in Malta but whose books are for were: Mintoff is said to be liberalizing as well as libyanizing the island) burred there. Mr Dennis is not what is called a "sloppy settler": he is a genuine new Maltese, more passionately given than most of the old ones to the fantastic and idiosyncratic quiddity of the island (*Islands*: Gino and Comino must not be forgotten and to the preservation of its threatened landscape and architecture. Its way of life is perhaps another matter: only the most dispassionate anthropologist would wish a continuation of traditional economic inequalities, a mad ecclesiastical puritanism, and the nightly fireworks displays that deafen the Maltese to the noise of their human rights.

Mr Dennis's book is not an essay; it is four essays. One essay deals with Maltese antiquities, the language, even the physiognomy. It puts some of the older, even odious, historical right—Giacomo Abela, for instance—and traces Louis de Boisgelin, a

Knight of Malta, for not using his eyes. The Maltese are not curly-haired, not flat-nosed. "For the student of noses," says Mr Dennis, "Malta is a perfect paradise: one may find in the finest noses the world's most beautiful and delightful full panegyric on the Maltese female beauty, and a regret that excessive carbohydrate and maternity should turn the gazelle to a stout little deer." But, he adds, "there is no better corrective to the shape of the figure than an excess of modesty: what is conjoined by the pastoral letter is quickly expunged by the swinish-suit." This is an urbane way of saying that the Church, obsessed with what it calls modesty, is beginning to be nose-thumbed at by a new aggressive girlhood. It is the women of Malta who will reform that flesh-baiting island. A Maltese girl, just back from England, was heard in Valletta telling a priest: "Get that skirt off and be a blondy nun!"

There are pleasant notes on Maltese onomastics—the Early Semitic Horgs and Cuzanas, the Jewish Attards and Azopirdis, the Gollchers, Stricklands and de Traffords. "This Happy Breed", as a Maltese wit called the sloppily settlers, have, Mr Dennis says even more wittily, not yet lived up to their name, "and only time can tell whether at least a proportion of their surnames will be as digestible and familiar as *Abdullah* and *Zommit*".

There is a fine account of angry D. H. Lawrence visiting the island, which inevitably brings in Maurice Magnus. Mr Dennis rightly cites that man's unhappy story as a good example of the way in which the Maltese are quick to mythicize everything. Magnus took an overdose of cyanide in Midim in 1920. He has now become a Knight of St John who hangs himself—same house, same room—"hundreds of years ago".

Malta has, thanks to those Knights so easily expelled by Napoleon (who may be said to have done more good to the island in a week than all the other invaders in several centuries), magnificent architecture, both civil and ecclesiastical. It has also a distinctive landscape that, despite its lack of trees, can earn a sort of grudging love. The appearance of Malta has been changing for the worse, because of the welcome given to the bolshoi British and the rash of speculative villa-and-hotel-building. The conservationist organization called Din L'Art Hejtn has been doing something about all this commercial vandalism, and Mr Dennis dedicates his little book to it. Things are changing rapidly in Malta now—fewer British, less Church, more secular Africanism. If Mr Dennis stays among the noses, he can be relied on to remind the Maltese, in the gentlest way imaginable, of their responsibilities to their history, beauty, and the better side of their national character.

JOHN HIGGINS:

Travels in the Balkans
144pp plus unnumbered plates. Barrie and Jenkins. £3.

This low-key travel book has great charm for those who demand no excitement. Years ago John Higgins fell in love with the Balkans (which by his counting seem to be confined to Rumania and Bulgaria), and he goes there every year in the way long approved by cognoscenti: you plan well ahead, reserve your hotel rooms, use a reliable car, and go to all the places which others do not visit. You should also acquire a competence in the local languages, as he has done; apart from its usefulness, this ensures you a welcome everywhere.

Mr Higgins's demands are modest but sophisticated: he is interested in architecture, painting, and the varied country-side: hardly less in hotels, food, and drink; he loves picnics; his local friends are those whom he meets en route and leaves

as he passes on. A relaxed and practical account of three voyages in the Balkans, pleasant and readable, with valuable hints to prospective travellers about where to stay and what to eat and drink, though these hints may have been outdated by the mere fact of publication, not to speak of the increase of package touring.

Mr Higgins adds local colour by throwing in German and Rumanian phrases. Irritating if impressive to monoglots; more irritating but less impressive to polyglots. No complaints (but one ludicrous misprint about his German; but his fluency in Rumanian, which obviously served him well on his travels, is in the deep freeze of print, and he should have consulted a grammar before passing the proofs. Misspellings are legion and mezzofante in scope: they can be found in Hungarian, Italian, Rumanian, Russian, Serbo-Croat and Turkish—too often and in some cases too consistently to rank as misprints.

Nomenclative

J. M. N. DODGSON:

The Place Names of Cheshire
Part 4: The Place-names of Broxtow Hundred and Wirral Hundred.
340pp. Cambridge University Press. £6.

This penultimate volume of the English Place-Name Society's survey of Cheshire brings us to the most westerly parts of the county, to the hundred of Broxtow bordering on the Welsh counties of Denbigh and Flint, and to the hundred of Wirral, the peninsula lying between the estuaries of the Dee and the Mersey. This proximity to Wales and to the sea has left its mark on the nomenclature of the area. Much of it is of Anglo-Saxon, with large numbers of small settlements named in -ton combined with old English personal names, not only the more popular short type like *Cudhington* (Cudda), *Duckington* (Ducca), *Mullington* (Moll), or *Puddington* (Putts), but also some of the more formal two-clause names, as in *Chalwoodley* (Columbold), *Egerton* (Cynegard), *Willaston* (Wiglast), and *Hilbre* (Hildeburh).

There are even a few places identifiable with persons or events in pre-Conquest history like *Fornodon*, where Edward the Elder died in 924, or *Phumstoll*, which seems to preserve a reference to archbishop Plegmund, Klog Alfred's literary collaborator, and *Bromborough*, which is at least formally the same as the site of the battle of Brunanburh, in which Aethelstan fought the Scots and the Norsemen, and which is commemorated in a poem to the Anglo-Saxon Chronicle for 937. *Christleton*, too, it is rightly interpreted as "the farm of the Christians" must have had its hour of fame as an outpost of the new religion among its pagan neighbours, but sociol fears remained, as Shoolskich and the fieldname *Worwessick*, with their hint of haunted water-courses, bear witness.

There are plenty of signs of earlier inhabitants, however; *Streton* and *Alford*, *Stanford* and *Trofard* indicate the continued use of Roman roads and their river-crossings. In Wirral the Britons are represented by *Liscard*, "the court of the rock", which suggests the residence of a British magnate, and by *Londian* (with initial stress, showing complete assimilation to English speech habits), which probably incorporates a saint's name and indicates a centre of Christian worship. The continuing presence of the Britons during the Old English period is confirmed by the English name *Walney*, earlier *Walley* "the island of the Britons", to which -ey was added a second time, perhaps with some influence from Norman French *Waleis*.

At last, after the Britons, now the Welsh, make a further contribution to the local names, and in Broxtow hundred particularly there is an impressive list of medieval field-names, sometimes persisting much later, in which either common nouns or proper names or both are Welsh: *Urian* (riding), *Urian* (cleared land), *Great Urian* (the big marsh), *Henfaes* (old field), *Reddrough* (Rhydderch's eod), and *Doughrough* (Rhydderch's eod), which encourages the Church as the linguistic boundary between the two areas. The same name, *Urian*, is also found in the present political boundary between the two areas, and the half-anglicized *Thirwood*, and the half-anglicized *Thirwood*, or small holding to the forest, but suffered shifting of the stress to the first syllable, and the then reduced final syllable has been re-interpreted as wood. That Wales had extended itself to some extent over what had been English-speaking territory is indicated by the mention in the twelfth-century Welsh *Dein* of *Rhumbwy* of Pufford, a purely English name but there modified into *Portford*, as the north-eastern boundary of the kingdom of Powys.

The Danish settlement in this area, chiefly in Wirral, is indicated by English names like *Denham* and old field-names like *Drynesfeld*, or by Scandinavian personal names or common nouns, as *Agden* (Agden), *Thurstaston* (Thorstein), *Stretton* (big farm), *Trunners* (earthen sandbank), *Gayton* (goat farm), *West Kirby*, earlier *Kirkby* (church farm), *Meols* (sandbank), *Raby* (boundary farm), or old field-names like *Aldwain* (land cut out). The suffix -by can, however, be misleading: in two cases at least, *Whitby* and *Raby*, it replaces earlier -bury and the names can properly be regarded as English. There was evidently a sufficient body of Scandinavian settlers to constitute an organized community as appears from *Thingwall* (meeting-place of the assembly), *Whitby* and *Raby*, which replaced earlier -bury and the names can properly be regarded as English. 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Continents on the move

BRENDA HORSFIELD and PETER BENNETT STONE:
The Great Ocean Business
364pp. plus 27 illustrations. Hodder and Stoughton. £3.50.

Geologists, who looked on rather enviously while major scientific breakthroughs in understanding took place in nuclear physics and molecular biology, now have one of their own to talk about. How this came about through the geophysical investigation of the floors of the oceans is described in the first seven chapters of *The Great Ocean Business*. The authors were not active researchers in geology when they started, though Peter Stone had graduated in the subject. Their approach was that of the popularization of science through cooking television programmes, but before long they became seriously involved. Sir Edward Bullard remarks in his preface that being a popularizer and then becoming seriously interested is perhaps the best qualification for writing a book like this.

A rather sketchy history of geology—as seen, it may be suspected, by an intelligent undergraduate of the 1950s—leads to the great conception of the drifting continents. This is traced from its early beginnings during the last century and the bold propositions of Alfred Wegener, through the period of scepticism to the virtual proof of its correctness in the past two decades. Much is rightly made of the important contribution of palaeomagnetic geophysics, but it should also be recalled that the abandonment of the idea at an early stage was largely determined by the views of influential geophysicists of the time. The difficulty remained: what mechanism could possibly cause the continents to drift about on the global surface?

The clues have been found to lie in the great oceans rather than in the continents themselves. The distribution of planned oceanic volcanoes in the Pacific, some of which had no much interest Darwin long before, led Harry Hess to the notion that they were gradually moving away from the centres of the oceans. The great bathymetric study of all the oceans, begun during the Second World War but much amplified afterwards, revealed for the first time the stupendous topography that lies beneath the water, with immense seismically active ridges and fracture systems in median positions. The recognition that the earth's magnetism has been subject to periodic reversals of direction led to the mapping of alternating normal and reverse magnetism belts on the ocean floor which proved to lie parallel to the median ridges and to be capable of being matched fairly easily on either side of the ridges. The proof from radiometric dating that the oceanic crust basins become older away from the ridges completed a convincing demonstration that the

floor is spreading, at the rate of a few centimetres a year, away from the ridges. The most recent development is the postulate that the moving elements are large plates, often containing both oceanic and continental crust.

This is a very bare outline of the "new geology" of which the authors present a highly personalized, lively account. Their enthusiasm should not lead the reader to conclude that all geological problems are now solved—for example, the widespread vertical movements of the continents plainly evidenced by the record of the platform areas have not yet found a ready explanation—but that great progress has been made and cannot be denied.

An account of the American government approach to oceanography follows, which is not very interesting to the European reader, and then a

Marine matters

GUNNAR THORSON:
Life in the Sea

Translated by Manton C. Meilgaard and Alec Laurie

JEAN G. BAER:
Animal Parasites

Translated by Kathleen Lyons
256pp. Weidenfeld and Nicolson.
£2.10 (paperback), £1.05 (each).

These two recent additions to *The World University Library* can be thoroughly recommended. They provide the kind of information sought by a university student, presented in a scholarly way which is sufficiently attractive to appeal to the interested layman.

Exploitation of the marine environment is still seriously limited by lack of knowledge concerning the lives, relationships and behaviour of the majority of organisms. *Life in the Sea* makes this plain and one feels that the final chapter, "Some areas of ignorance", was cut short by the publishers—the author could have developed this into another book. The subject-matter is basically organized in ecological terms once the backdrop, the sea itself, has been sketched in (perhaps a little too briefly). Subsequent chapters deal with the plankton and nekton, life within and below the photic zone, and life on the bottom. The second half of the book discusses marine life on the sea bed, zone by zone, beginning with the beach and tidal zones and ending with the deep sea bed at over 10,000m. The line illustrations and photographs are well chosen and usefully supplement the text. As Professor of Marine Biology at Copenhagen University and Director of the Marine Biological Laboratory at Helsingør, the late Gunnar

Thorson was an excellent choice. He has been well served by his translators.

Parasitism exerts a fascination in many different fields, from plain taxonomy to medicine, veterinary science, the study of evolution and even sociology. Rather few organisms are not parasitized and the great majority of invertebrate groups have members who have adopted this way of life. *Animal Parasites* gives a good survey of the field, describing in some detail (with good diagrams) the often complex life cycles of representatives of the major groups (insects, nematodes, platyhelminths and acanthocephalans). Other chapters deal with host-parasite relationships, methods of infestation and adaptations to parasitism. Of great interest is the chapter on parasitism and evolution, in which Jean Baer discusses the possible evolution of certain groups of parasites independent of their hosts.

Since the fossil history of parasites is largely unknown, deductions from the evolution of the host species, although useful, can lead to difficulties. All groups of terrestrial vertebrates harbour cestodes except the crocodiles: does this argue for a marine origin for the modern crocodiles? The presence of related mallophagan lice on rhens and ostriches would at first sight suggest a close phylogenetic relationship between these two orders of birds; it seems more probable, however, that this is the result of secondary infestation for the birds have been geographically separated since the beginning of the Cretaceous. Many such puzzles exist and the author's enthusiasm will surely attract new recruits. Again, the translation is excellent.

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Saurothosauruses

C. A. W. GUGGISBERG:

Crocodyles

Their Natural History, Folklore and Conservation.
145pp. Newton Abbot: David and Charles. £2.75.

ROBERT BUSTARD:
Australian Lizards
162pp. Collins. £3.50.

Crocodyles, for all their unpleasant ways, are living monuments of very great antiquity. They represent the sole survivors of a noble line that was utterly extinguished at the end of the Mesozoic. As yet, it is quite as puzzling why the crocodilians battled through into the Tertiary as it is to explain the undignified end of their famous cousins the dinosaurs, plesiosaurs, ichthyosaurs and pterosaurs. C. A. W. Guggisberg, in this slender but informative book, does not attempt an answer but he does dispel many popular misconceptions.

For most Europeans, the crocodile comes from Africa, the alligator from the Americas (with some doubts whether the chimera is not the same beast but smaller), and there is just a slender-snouted Asiatic species? In fact, there are nearly twenty species in the order Crocodylia and it will surprise many people to learn that three true crocodiles inhabit the New World, while one of the two species of alligator comes from China.

The Nile crocodile is deservedly the most famous, its bibliography stretching back to Aristotle (who in turn drew largely on the account of Herodotus), but the American alligator is equally at home in tales of adventure and travel. Herodotus was quite accurate in describing a small bird that picks leeches from the crocodile's mouth, although many later authors doubted this; Mr Guggisberg witnessed the even more remarkable performance of a Murray's stork dabbling in and extracting a fish from the very gullet of a crocodile. It is the author's own field experience that brings life to the text and gives the use of material from the classic accounts of travellers, game warden, naturalists and zoologists. Neither the bibliography nor the subtitle are there for

show and the book is a very readable contribution to the general knowledge of these animals. The author succeeds in his intention to show that crocodiles deserve respect rather than purely ecological regard for his fellow creatures and that they have progressed to a point where crocodile handlings, snake and lizard camps, the Negro of barbarity and bad taste.

The superficial resemblance between lizards and crocodiles is misleading. The two groups have gone their separate ways since the end of the Palaeozoic era. What is more, they may lose in antiquarian interest, the lizards more than make up for it in diversity; in this respect Australia has a limited but interesting range. Robert Bustard describes the "poor natives of five American families" as the monitors, geckos, skinks, and the more ambitious project has been conceived in which each species merited a separate entry, but the author and his prospective collaborators soon realized that Australia created in and for a low-life herpetology had not reached a stage yet by the first decade of the twentieth century a different life had emerged, however, is sufficiently worthwhile to deserve all the praise recorded it by Sir Leonard Huxley in his foreword. Each family is given a chapter and it soon becomes apparent that the author has spent considerable amount of time in the field and has not merely compiled his data. Frequent hints are thrown out to those who would follow his lead in this work and throughout Dr Bustard presents himself as an explorer rather than a collector.

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The new biology

Biology: An Environmental Approach
Directed by Elizabeth Perrott

The World of Life: The Biosphere
102pp. £1.50 (paperback, 75p).

Diversity Among Living Things
128pp. £1.65 (paperback, 85p).

Patterns in the Living World
144pp. £1.75 (paperback, 95p).

Looking Into Organisms
192pp. £2.10 (paperback, £1.10).

Man and his Environment
184pp. £2.10 (paperback, £1.10).

Joho Murray.

Within the general postwar revolution in teaching units and methods, the approach to biological teaching has developed its own rather characteristic pattern, largely as a reaction to the increasing emphasis placed on molecular biology. Against reductionism has been posed the holistic outlook—in biology, the "environmental approach". In a sense, this has been a renaissance, a harking back to the days when a natural philosopher could not only comment on a wide variety of phenomena but could, within the rather limited understanding of natural processes then available, explore a multitude of interconnections.

One of the leaders in this modern renaissance has been the Biological Sciences Curriculum Study (BSCS), a project launched by the American Institute of Biological Sciences and based at the University of Colorado. Among the tangible results of this project was the second edition of the ecology-oriented textbook known familiarly as the "Green Version" and it is from this that the present five volumes have been adapted for

British and other European readers. Under the chairmanship of Max Nicholson, and with strong backing from the BBC and the Nature Conservancy, an informal study group reviewed biological teaching in this country and agreed on the need for this new approach. A team of students led by Elizabeth Perrott, has successfully accomplished the task.

The books are organized on the principle of presenting a subject by simple but effective diagrams and often unusual photographs, and following this by a series of investigations (full details of materials, methods, procedures, problems or guide questions). The approach is anything but dogmatic, with frequent statements that "we believe this is so, but it could quite well turn out to be otherwise". In one instance it is boldly said that "the concepts seem to be trustworthy". It is the most that any scientific demand of a concept can offer you as a platform from which to begin your work. Very impressive amount of data presented and New World examples have been replaced except where they are really appropriate. Much of the material will be familiar to those schooled in the more medieval approach to biology: what is immensely stimulating is the originality of this material, the very best of the enthusiasm that springs from the text, and the care taken to make the journey exciting. The very great benefit that these books can confer on a new generation of biologists is to develop their curiosity in a field where so much is said to be known but so little is.

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The riches of the early rags

The Original Music of the American Negro was the country blues, wherein "primitive" melodic modalities, folk tunes of pitch distortion, and rhythmic energies and dislocations were inherited from the African Negro and his wild forebears "cause literature in these animals. The contact and conflict with the author succeeds in his intention to show that crocodiles deserve respect rather than purely ecological regard for his fellow creatures and that they have progressed to a point where crocodile handlings, snake and lizard camps, the Negro of barbarity and bad taste.

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The prestige of the piano

Matthews (Editor):

Edward Music

Newton Abbot: David and Charles. £3.50. Penguin. Paperback, 75p.

John Hallé tells us that at an

concert given by Liszt in

Paris he conducted the "March

on the Scaffold" from his *Fantastic*

Symphony ("that most gorgeously

arranged piece") and at the con-

clusion of the same movement, with

effect even surpassing that of the

prelude, and creating an indescribable

atmosphere. Although we have

Liszt's own testimony that Paris

was very bad, and Liszt was

overpowering pianist, the story is

puzzling and makes one wonder

whether Liszt at that time found

the sound of a keyboard instrument

more natural than the sound of a

violin. When Schumann wrote

his essay on the *Fantastic*

Symphony he had not even seen

Liszt. He felt it was sufficient

to say that Liszt's arrangement

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Public words and private motives

ODON VON HORVÁTH:

Gesammelte Werke
Volume 1: Volksstücke und Schauspiele. 645pp.

Volume 2: Komödien. 645pp.

Volume 3: Lyrik, Prosa, Romane, 514pp.

Volume 4: Fragmente und Variationen, Exponés, Theatrisches, Briefe, Verse. 688 plus 52pp.

Edited by Dieter Hildebrandt, Walter Hinder and Traugott Kirschke.

Frankfurt: Suhrkamp. DM48 each.

TRAUGOTT KRISCHKE (Editor):

Materialien zu Odon von Horváth.

212pp. Frankfurt: Suhrkamp. DM6.

Odon von Horváth was born in

Fiume in December 9, 1901, the son

of a Hungarian diplomat and his

Austrian wife; he grew up in Bel-

grade, Budapest, Munich, Bratislava

and Vienna, did not write his first

German sentence until he was four-

teen, was awarded the Kleist Prize,

Germany's highest award to a play-

wright, when he was thirty, and died

in Paris on June 1, 1938. For more

than three decades most of Horváth's

works have been out of print. This

is the first collected edition and many

of his works appear here for the first

time. No German writer, not even

those Jewish authors whose works

were burnt by the Nazis (Horváth

was, by their standards, a "gentile"),

had been worse served by his pub-

lishers before this admirable Gesam-

tsamgabe.

It has come just in time, for Ger-

many's younger generation of theatre

directors and producers has taken to

Horváth with a vengeance. There

can be no doubt that informed Ger-

man opinion ranks him today as the

one playwright of the Weimar Re-

public whose work has steadily

gained in relevance. There may be

many reasons for this, but perhaps

the most striking is his iconoclasm,

his total freedom from the influences

that shaped most other dramatists of

the age. Even Brecht, who rebelled

against these tenets, was formed by

his opposition to them. Horváth,

however, is a completely self-made

playwright. That he wrote only

novels and short stories during the

last years of his life was the result

of exile, of being barred from all

theatres that might have performed

his plays not performed abroad? Why

was he not translated? Why were

his plays not performed abroad? Be-

cause Horváth is essentially un-

translatable. His strength derives

from a semi-idiomatic prose style

that seems exceedingly simple and

yet makes its impact entirely by

breaking the conventions of German

metre, rhythm and syntax. Only

those thoroughly familiar with

spoken German can appreciate the

extent to which Horváth makes his

points by subtly deviating from the

norm.

Horváth's one aim--an aim which

all his work pivots--was to expose the

contradictions between words and

motives, to reveal by linguistic

dexterity so complex as to defy many

of his readers what people thought and

felt when their lips were saying some-

thing else. If this had been merely a

matter of unmasking hypocrisy, it might

not have been so devastating. But

Horváth was concerned not so much

with the way people were hiding their

motives from others as the way they

were lying to themselves. And since

Horváth employed a deceptively

simple idiom, preferably Viennese

or Bavarian, his aims eluded many

of his listeners and most of his critics.

Willful and contrary as he was, he

termed his best plays *Volksstücke*, folk

plays. To grasp the implications of

this we must recall that Ger-

many, at this period, still thought of

himself as the country of "Dichter

und Denker". The *Volksstück*, the

dialect play written and performed

by provincial players, frequently

addressed primarily to rural

audiences, therefore ranked at the

bottom of the literary canon. Yet

Horváth could look back on a series

of distinguished predecessors who

had tried to employ popular forms as

vehicles of social criticism: Reuter in

Pomerania, Ludwig Thoma in

Bavaria, Reinhold Nestoy and

Ansengruber in Austria. But their

technique was lighter, more obviously

come in intent. If Horváth had any

direct ancestors, they were the same

as Brecht's--Lenz and Büchner. As a

result, some passages, especially in

Brecht's earlier work, could have

been lifted bodily out of Horváth's

two masterpieces, *Gewürstchen* and

dem Wienerwald and *Kasimir* and

Karintha. And yet two playwrights

of more widely different aims could

hardly be imagined.

Though Horváth's heart, as with

most dramatists of his time, pulsed

firmly towards the left, he was no

Marxist. He was, in fact, not even an

intellectual. And it would probably be

neither on him to say that he was

not even very "clever". His political

statements, his attempts to grasp the

world intellectually, seen in the fore-

word, to his plays, are so naive that

one wonders how a man of such

restricted mental equipment could

write plays of such depth, insight and

complexity. But, as one of the many

women who had loved and admired

Horváth said, he "wrote with his

guts".

Few German writers have ever

been more lovingly remembered by

their friends: Horváth's entire life

seems one long anecdote. He had a

way of answering unpleasant ques-

tions with remarkable savagery. When,

during the dawn of the Nazi age,

someone wanted to know pro-

cessively whether he was Hungarian

or German, he replied: "Bavarian,

chün. Know what a Bavarian is? A

cross between a Tyrolean and a

chimp." When someone asked him

why he did not answer, he said he was

sick: "Found a mountain cabin full

of frozen beer. Threw it up and

swigged it all, jaundiced."

He felt uncomfortable in the com-

pany of intellectuals, spending most

of his time in the twilight world of

wretched inns and bars, in the dance-

halls of the poor, at fairgrounds,

among whores and punks. In the

last years of his life he wrote the

most beautiful of his plays, the

most beautiful of his plays, the

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friends for hours with cruel tricks and

other sleights of hand.

Extremely superstitious, he con-

sulted astrologers, fortune-tellers and

palinists wherever he went. He never

rode in an elevator and believed fer-

vently in ghosts. Since he usually

worked at night and slept during the

day, he would regale his friends at

breakfast (which was their lunch or

dinner) with minutely detailed, drily

precise accounts of the ghosts he had

met during the night and the conver-

sations he had had with them. Klaus

Mann was terrified of him because

he was sure that these encounters had

really taken place.

Before Horváth went to Paris,

where he was to die, he consulted a

gypsy who told him he was about to

face the greatest adventure known to

man. During the last weeks of his

life he told many of his friends that

he knew the end was near. Since he

was a huge, strikingly healthy man of

barely thirty-seven, a great eater of

big meals and a healthy drinker of

good wines, this invariably provoked

gouts of laughter. On the last day of

his life, he insisted that his friends

stay with him wherever he went. But

since Hertha Pauli, with whom he

was staying, had fallen asleep after

lunch, he did not want to disturb her

and left her a note saying that he was

going over to see Robert Siodmak

about a film project. On his way

through the park to the Theatre

Ménier, a thunderstorm came on

and broke a branch off a chestnut

tree. It struck Horváth, who was

killed instantly.

A man who had lived and died in

this fashion naturally attracted

legends. Brecht, who knew his work

intimately, having obtained copies of

even the unpublished plays, made a

point of never mentioning him in con-

versation or writing--considering

him, of all his contemporaries,

the only one that could not be

outlooked. Carl Zuckmayer, the third

of the three major playwrights whose

work has survived the Weimar Re-

public--loved him like a young

brother. It was on Zuckmayer's arg-

ument that he was awarded the

Kleist Prize.

The volume of *Materialien* con-

tains much information about Hor-

váth's life and friends. Most inter-

esting are the letters from the woman

who knew him well--Wera Lissa

March--for Horváth was the kind of

man who could confide only in

women. In his works there is a

striking difference between the

characters and the omphaly that

his women come alive. They may

be weak and often foolish, but they

never corrupt and hypocritical

his men. But here again one

guard against simplification: the

writer of such startling ambiguity

Horváth not only attacked folly and

corruption but also stood in awe

of the power of the unconscious.

His best play, which he

entitled *Tales from the Vienna*

Woods, bore the strange motto:

"Nothing gives us so great a sense

of infatuation as a woman."

The editors of the present edition

have served Horváth well. Of the

carefully annotated and handsomely

printed volumes the third and fourth

deserve particular praise. For while

the plays and novels were known at

least to those readers who had made

the effort of digging ancient copy-

ists out of libraries, some of the

work-notes are new. And all of the

work-notes are new. And all of the

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CLASSIFIED ADVERTISEMENTS

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UNIVERSITY OF MALAYA

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UNIVERSITY OF BIRMINGHAM

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SHROPSHIRE COUNTY LIBRARY

LIBRARIAN ASSISTANT for the post of Librarian Assistant in the Shropshire County Library. The post is full-time, with a salary of £12,000 p.a. plus £1,000 for overtime. Applications should be sent to the County Librarian, 100, Victoria Road, Londonderry, N.I. 26, by 10.00 a.m. on Monday, 3rd July 1972.

UNIVERSITY OF IFE, NIGERIA

LIBRARIAN ASSISTANT for the post of Librarian Assistant in the University of Ife, Nigeria. The post is full-time, with a salary of £12,000 p.a. plus £1,000 for overtime. Applications should be sent to the County Librarian, 100, Victoria Road, Londonderry, N.I. 26, by 10.00 a.m. on Monday, 3rd July 1972.

UNIVERSITY OF OXFORD

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UNIVERSITY OF OTAGO

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